1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

is planted in September, when the first rains come, and manioc shortly after. There is little cultivation beyond weeding. The basic crop is manioc, both the sweet and bitter varieties being cultivated, with maize next in importance. Four varieties each of sweet and bitter manioc and 10 varieties of maize are cultivated. Other crops are: Five varieties of potatoes, two varieties of cara, four varieties of watermelon, three varieties of squash, four varieties of beans, and ten varieties of bananas, as well as peanuts, urucú, tobacco, cotton, calabashes, sugarcane, yams, peppers, pineapples, and papayas. Men do all the work with a little assistance in harvesting and weeding from older women. The *Javahé* are more industrious farmers than the other *Carajá*, cultivating extensive plantations. 241 [462] [184]

Collecting.—A large number of vegetable products are gathered for use as food, medicine, and raw material for manufacture, but only a few are of great importance. The babassu and the buritĭ palms, used for food and textile materials, are among the most valuable. The taquara reed is sought after for arrows. Turtle eggs are a significant item of food during the dry season. Honey is indispensable for feasting. 222 262 [441]

Hunting.—Although the *Carajá* are passionate hunters, very few of the animals available in the region are eaten. Only the peccary is really sought and constitutes a sizable item in the larder. The other animals that are eaten—the cutia, coati, woodsdeer, monkey, iguana, and a few birds, such as the mutum, jao, and jacu—are killed when encountered but are not eaten by everyone. Peccaries are hunted in a communal drive, the most favorable time being shortly after the beginning of the rainy season when large droves are trapped on islands. 224 [262]

The chief purpose of hunting is to get feathers, and the most desirable birds are the various parrots, herons, the male stork, and the flamingo. The nesting of valuable birds is carefully watched, and the young are stolen and tamed. Feathers stored in small baskets almost constitute a currency, because they are readily negotiable at all times and maintain a stable value. 223 237 [231] [436]

The principal weapons are the bow and club. The bow, made of a variety of woods but with a preference for juari when available, is round in cross section and about 6 feet (2 m.) long. The arrow is preferably of taquara reed and variously tipped with wood, animal bone, or fish bone. Clubs are beautifully fashioned of heavy hardwood, decorated with delicate carving, and are swung and thrown with equal skill. The lance is now used only for ceremonial purposes. 441

Fishing.—Fish is the most important food supply. Trapping and drugging fish with timbo is a communal affair; individuals fish with the bow and arrow. There is occasional night fishing, with spearing by torchlight. The pirarucu is killed by harpoon. The hook and line is little used, and apparently was borrowed recently from the Neo-Brazilians. 226 [262] [177]

Food preparation.—Manioc is peeled, grated, squeezed out by hand, and cooked into a soup. When the soup cools, it is masticated for a few 252

000 /3 cont./
forms are only the result of particularly high personal talent.

531 128 Decorative art is limited to the application of geometric patterns. These patterns, which are usually interpreted as animals, are borrowed from the plaiting technique. We shall therefore first of all look at the decorations borrowed from the plaiting technique which are on the plaited work itself, then at their transference in carving on gourd utensils, and at the same time we shall take into consideration the great number of such patterns which the Indians drew in the sketchbook for me. Only then will the other decorations, ordinarily in carving and poker work, be dealt with.

531 462 Decorative artistic activity is limited solely to the men; only they know how to execute the patterns. I have seen only a few clay tobacco pipes, two spindle whorls, some modern clay bowls, a doll's apron, and a mat which had been decorated by women. These objects show completely different patterns, though [177] it must be noted that they have apparently taken over the clay tobacco pipes and clay bowls only very recently from the Brazilians.

*537 462 So here the woman stands completely behind the man. It is the same in free art. There only the stylized clay figures are made by the women, whereas the more lively figures in other material and the drawings are produced by the men. So here, too, we find

● 184 462 the striking pre-eminence of the man over the woman. Thus it seems as though among the Karajá the man is more artistically inclined than the woman, whereas in technical skills the two sexes are probably equal.

A. Representative Art

1. Plastic Art

*532 [524] Plastic representations are encountered frequently; they are produced only for play or as toys.

/10 cont./

*532 on the other hand, breasts are attached and the hair roll extends down very far on both sides.

6. Three other clay figures are very peculiar.

Fig. 54 /see p. 50 / is evidently a male figure with legs of type 1. The head is pointed and surrounded by a small wax cap. There is a small mouth-hole in the face. Arms are lacking. The torso shows a hollow extending from top to bottom, the edges of which jut out somewhat over the rest of the body.

Fig. 55 /see p. 50 /: Ĩnŏ, i.e., human being. It is made of gray clay, has legs of type 1, arms, penis, and cylinder-shaped body, to which is attached a large head with a huge nose, wide-open mouth, and slit eyes.

Fig. 56 /see p. 50 /. This female figure is made of white earth; legs are missing, the body is spherically fashioned and is covered by a long black string-skirt.

Ehrenreich in his "Beiträge" shows in Figure 1 on Plate XI an illustration of a primitive clay figure which is not represented in my collection. It is pointed at the top and bottom and has a navel hole and a mouth hole. I should like to remark that I [126] tried to collect all the types present so that my collection would exhaust the types encountered by me among the Karajá and Šavajé, but I did not see this form. The mouth hole alone, on the other hand, is sometimes found (Figs. 34, 42 /see p. 49 /; Dōbāi, Figs. 50, 52 /see p. 50 /; Fig. 54). In the same way [124] the accomplished forms (Ehrenreich, "Beiträge," Plate XI, Figs. 7, 8, 10) with their arms drawn up against their breasts, which come from the Šambioá /Shambioa/, were not to be found *532 among the Karajá and Šavajé. Should this lack be no accident, 184 then we would be confronted by a striking phenomenon. The 178 lack of the most primitive stage seems to prove that the Indians in the last 20 years have grown beyond this stage, whereas the lack of individual accomplished types shows that the Karajá and Šavajé have even today not yet caught up with the Šambioá.

[126] I brought no dolls back with me from the Šavajé; they only had a few and they were completely identical with those of the Karajá.

/10 cont./

d) Wax Figures

(Plates IV-VI)

*532 [232] [524] Boys and youths very much like to make wax figures for fun. Wax pigs in particular could be encountered in the hands of small boys almost everywhere. I found an occasional one of another [123] shape here and there in the baskets; all the others were made spontaneously before my eyes when the Indians had seen my interest in such figures, and indeed of their own free judgment, not at my request. Thus these figures show the activity of instantaneous free creation by these Indians. There were skillful and unskillful modelers among them; one boy and one youth in particular distinguished themselves by lively reproductions. [463]

The wax figures represent human beings and animals. [184] They all stem from the northern horde of the Karajá; I found none among the southern horde. The three best representations of human figures come from the Šavajé.

/11/ The human forms show many correspondences with the stylized forms of the clay dolls; only five of them stand out due to their true-to-life representation.

*532 126 I obtained five specimens of male figures from the Karajá, one of which (Fig. 63 /see p. 50 /) represents a Šavajé youth. Of the nine female examples six come from the Karajá and three from the Šavajé. Three examples from the Karajá represented Karajá women (Figs. 60, 61 /see p.50 /); the three others, which, as an exception, were made by a woman; represented Tapirapé women (Fig. 62 /see p50 /). These two groups remind one much more strongly of the clay figures, whereas the three figures from the Šavajé (Figs. 65 and 66 /see p. 50 /) represent the most accomplished forms.

*532 The primitively made human-figures look like clay figures covered with wax.

Fig. 57 /see p. 50 / has legs of type 1 of the clay dolls and arms attached at the sides. Head and hair form a triangle pointed toward the top.

/28 cont./
black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

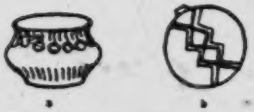

Fig. 228 a and b. Small clay utensils for play.

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

Fig. 226 a-d. Tobacco pipes of clay.

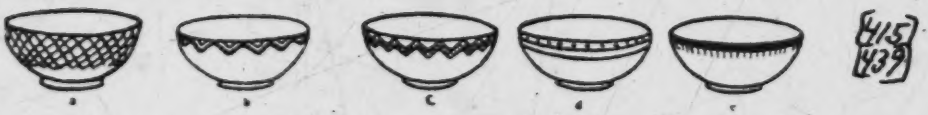

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. José. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/29 cont./

531 415 [524] 439

Clay bowls, in export form and decorated with red paint, were also produced only in the uppermost villages and actually as export goods. The decorations are limited /Fig. 227 appears here/ mostly to the upper edge; only rarely do they extend farther down. Despite their simplicity, they have a very pleasing effect (Fig. 227 a to e /see p. 65/). Moreover, a crudely decorated play-bowl of the Karajá (Fig. 228a /see p. 65/) and a small clay bowl, likewise painted on the outer surface with red patterns, which comes from the Šavajé living with the southern horde of the Karajá (Fig. 228b /see p. 65/), were found.

000 /Appendices I, "Distribution of the Objects and Drawings among the Individual Tribes," II, "Index of the Figures and Patterns Drawn by the Same Persons," and III, "Systematic Index of the Objects Represented," pp. 30-31, have not been translated; see the foreign text./

3:Dietschy--8 E-5 (1954-1955) 1963 SP9 Caraja SP9

/46 cont./

121 sociology as well as for the history of the South American Indians. I hope, however, that my material can be useful in the discussion on the social structures of central Brazil recently started by Lévi-Strauss and Maybury-Lewis, even if it is not yet the right moment for me to enter into it from my side.

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Discussion

184 Professor H. Baldus emphasizes the necessity of considering geographical differences in the study of the social organization of the Carajá of the north and of the south.

/7 cont./

36 [48] Their northernmost settlement near S. Maria was attacked and completely destroyed in 1881 by the Kayapo of the left bank. Since then they have not ventured far beyond the northernmost tip of Bananal Island with their settlements. Their farthest excursions go below S. Maria to the rapids of Joncon (i.e., it is at an end).

439 They perform important services for the traffic on the river by felling wood for the steamers. As payment they receive axes and knives, which they on their part trade to other tribes, such as the [197] Yavahẽ and Tapirapé. Understandably, when steamboat transportation was established, care was taken from the first to stay on good terms with the savages. The merit for introducing this excellent relationship and maintaining it for 20 years belongs to the courageous commander of the steamer, Sebastião de Freitas, who served so well in exploring the Araguaia. It is thanks to his unselfish, kind work that perhaps /8/ nowhere else in Brazil are the relations between the native population and the settlers so good as here.

To be sure, for the Karayahi the contact with "civilization" [184] has not been without consequences. In comparison with the independent Šambioa, a certain lack of order and cleanliness in their villages and less care and taste in their artifacts are noticeable. On the other hand, a wealth of most interesting ethnological ob- [126] jects are still present among them. The most important pieces in the collection were acquired from them.

311 Their material position cannot be described as especially favorable. The lower riverbanks of their region are so exposed to floods that they can practice agriculture only to a limited extent. They [48] venture onto the higher left bank only temporarily, out of fear of their worst enemies, the Akuã and Kayapo.

13 [101] [36] [224] The third large Karaya horde is that of the Šambioa, about whom Castelnau brought back the first more detailed reports. They possess four rather large villages between the Pau d'arco rapids and the great Cachoeira de S. Miguel. Their hunting expeditions, however, extend beyond the Cachoeira grande, in former times up to the region of the Apinagẽs, near the present São Vincente, from [172] where increasing settlement has scared them away. The rock sculptures of the so-called Martirios Island between the Carreira

/12 cont./

286 177 [283] They most probably owe their mat to the civilized Brazilians. Insofar as the latter use hammocks at all, they make them out of cotton. Now Pinto da Fonseca says (op. cit., p. 387) that the Karaya used cotton only for making fish nets and bow strings, but were unacquainted with the art of weaving. He himself made them a weaving apparatus and instructed the women in this skill.

●[184] This would agree with the fact that still today the Yavahē of Bananal Island, among whom Pinto undertook his first civilizing attempts, are designated as the most skillful weavers. The uncommonly firm, taffeta-like, woven "rede" in the collection is supposed to be Yavahē work. A visit among them would definitively settle this interesting question.

293 [285] 894 Also to be mentioned here as a noteworthy elaborate piece belonging to the Karaya are the eyeshades (ȧodi) plaited out of uaguassú palm leaves, with which they protect themselves from the blinding reflected sunlight while walking over the sandbanks (Pl. VIII /see p. 110/, 10). They have not arrived at the construction of protective apparatus of the type of the Eskimo snow-goggles, but they prize European dark glasses.

[897] The adding on to the eyeshade to make a complete top-hat (taă) is probably to be traced back to European influence. There were two specimens of it in all.

Settlements, Houses, and Domestic Animals.

621 361 The Karaya do not live in small troops of two or three families, as the forest Indians of Amazonas and the rude hunting nomads of the coastal region do, but always in larger communities. Only the southernmost Karayahi are forced by the lack of means of subsistence to divide up somewhat more. In the vicinity of S. José during the dry season one continually meets small bands of eight to ten persons. The farther one comes downstream, the more populous their camps become. Some of them may number at least 150-200 inhabitants.

342 [824] The Karayahi huts erected on the sandbanks usually consist of large buriti-fiber mats stretched over pole frames, standing about without any order, like gypsy tents (Pl. III /see p. 105/, 2).

/12 cont./

342 Only rarely does one see among them the characteristic solid
●184 house-construction of the Šambioa and then only in smaller
351 dimensions, without any particular care in the construction. Since
364 all the scraps are simply strewn on the ground, the refuse gradually
[136] becomes unbearable. The vermin multiplying in large numbers,
especially the sand fleas, finally force them to abandon the place.
342 In the rainy season the Karayahi move into stronger, buriti-leaf
[361] covered, open ranchos on the high bank, which do not in other
respects differ in form from those customary among the Brazilian
population.

/13/ The "summer huts" of the Šambioa are very much more
[184] carefully and neatly built. Here the greater diligence, industri-
ousness, and the comfortable well-being of the free son of the
wilderness are manifest, in contrast to his "tame" tribal brother
vegetating in oppressive conditions and dependent on civilization.
[361] Not in disorder, but in long rows, forming real streets, these
houses with their impeccable cleanliness make an uncommonly
friendly and comfortable impression (Pl. IV /see p.106/, 1, and
Pl. V /see p. 107/).

621 In the first Šambioa village we counted 60 huts, in the
second 30, in the third 45, and in the fourth 90, each of which is
inhabited by one or two families.

The individual villages are distinguished by special names.
342 The basic form of the house is rectangular; the narrow side
[335] with the door faces the street. The frame consists of three or four
flexible poles on each side carried over forked supports and held
together with those on the opposite side by means of cipos, thus
/Fig. 3 appears here/ forming a boat-like, arched roof, which is further
supported by some vertical poles set in the ground in the long
direction (Fig. 3 /see p. 22 /). These, as well as the forked
supports, are connected with one another by as many strong hori-
zontal poles as are necessary. Thin laths are placed lengthwise
[824] and parallel to one another on the outside over the ribs of the roof
and serve as supports for the strong pinnate leaves of the uaguassú
palm (Attalea spectabilis), which, in several layers, form a fairly
waterproof roof. Their leaf pinnae are also entwined with one
another into a very solid plaited work. These plaitings serve

/34 cont./

535 121 detail that Kleinschmidt's description of the duck-duck festival of New Britain would also fit mutatis mutandis the animal dances of the Karaya.

535 114 Castelnau, who first mentions them, obtained one of these masks with great difficulty (1), but it was later lost, along with

1. Castelnau, op. cit., p. 441.

all the other collections, in the cataracts of the Tocantins. The depiction of a dance given by him on Plate IX of his Vues et scenes /Views and Scenes/ (Paris, 1852) is incorrect inasmuch as the lower trunk and legs of the dancers are not uncovered, as the illustration shows, but are hidden under long buriti hangings. Also the height of the headdresses seems exaggerated.

Later Spinola (2) published something about them and also

2. Op. cit., p. 45.

obtained some mask costumes for the anthropological exhibition in Rio (1882), which, however, never reached their destination, but were lost in Goyaz.

126 535 532 [123] [178] That I was successful in luckily bringing home some of the most interesting masks I owe to the intervention of the chief Pedro Manco, without whose intercession the superstitious mistrust of his fellow tribesmen could hardly have been overcome. These sacred objects had already been unwisely profaned several times by travelers, in particular by Spinola himself. Contrary to expectation, the most beautiful specimens were found among the Karayahi, whose villages alone exhibit the above-described "medicine huts." Smaller camps had, instead of them, simple semicircular compartments, open at the top and back, as Castelnau depicts them, whereas the huts are completely absent among the Šambioa. Probably in this case they had already been torn down again after the conclusion of the festivities. The palm-straw costumes collected there lay thrown in a heap in the nearby forest and are for that reason somewhat defective.

532 535 184

/36 cont./

535 532 825 On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

3. The mask of a black bird (tirehãñ) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

[184] The number of masks is in no way exhausted with these. Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and piraruc (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuira (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

521 535 Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

533 196 Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

825 533 Each animal represented has its characteristic sound, which is repeated again and again in the songs. Thus, the pacu cries: heiyoñ he, heiyoñ he, the alligator hu — hu — hu.

564 532 196 The women and children watch the dance, to be sure, but may not look at the masks by themselves, without their wearers, since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/194 cont./

342 I myself did not see the rainy-season huts. In October /195/ (beginning of the rainy season) the Karajá occupied, on the sand-banks, a hut form differing from the dry-season type; according to their statements, they build their houses on the high banks from November to March in the same way as this transitional type. The chief difference in contrast to the dry-season house is that the two open narrow sides are each closed off by a round structure projecting out about one meter, in each of which a small opening permits entrance (Pl. 40, Ill. 1). The manner in which the round structures are built is shown in Ill. 2 of Plate 40. They are covered in the same way as the rest of the house. Apparently they serve to prevent rain from entering from the side.

[335] By far the majority of these closed huts showed a second difference: they were once again as long; the framework thus consisted of six arches (1). The long houses, /Ill. 18 appears here/

[113] 1. Such long huts with a low entrance on the front side are already mentioned by Villa Souza Real in 1792 from among the Šambioá. Rev. trim., Vol. 11, p. 430.

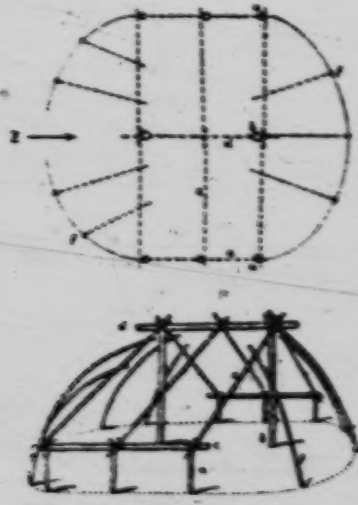
closed on both sides, naturally afford far greater protection from rain and at the same time to a greater number of persons than, say, two short huts (Pl. 32, Ill. 1).

The entrances are fashioned differently: at the beginning and end of the rainy season, only two-thirds of the rounding is covered on the side, and the last third is left free as an entrance (Pl. 39); at the time of the heavy rains, however, the entire rounding is covered, except for a low entrance in the center (Pl. 32, Ill. 2). In the transition periods all possible variations occur: short house with a round structure, long house open on both sides, etc.

342 In the southernmost villages, near Schischá and São José, 184 there were houses which deviated considerably from this method 177 of construction; they represented a mixed type from the building method of the Šavajé and Brazilians. They look very rancho-like. [335] The side walls are formed by three vertical posts about one meter

/195 cont./

high, in the forks of each of which rests a longitudinal beam. In the center of each of the two narrow sides stands a post about three meters high; a ridge beam is laid across the two of them. In most cases a second longitudinal beam at half the height also connects them. From the ridge beam to the side longitudinal beam three rafters run down on either side. /196/ The entrances are closed by round structures. The covering corresponds to that



a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks

Ill. 18.
Ground plan and framework of the short hut of the mixed type. Karajá.

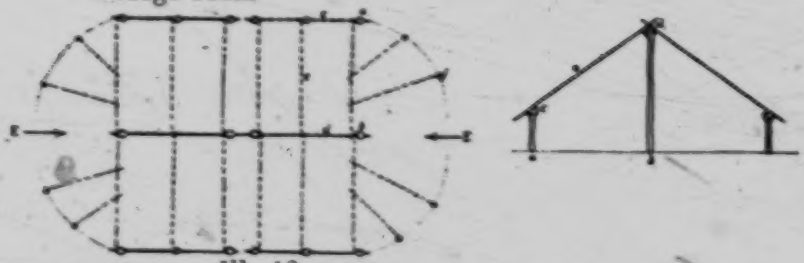
of the other houses. This therefore produces vertical walls, and wall and roof are separate from each other (framework and ground plan, Ill. 18; covered house, Pl. 40, Ill. 3). Sometimes double houses are built in this way. Such huts are considerably higher and roomier, and the round structures project out farther, up to two meters (Ill. 19). /Ills. 19 and 20 appear here./ These houses were originally taken over from the Šavajé; one can, however, easily trace how the Šavajé house changed here under Brazilian influence into this mixed house.

[TEXT CONTINUES ON P. 76]

/196 cont./

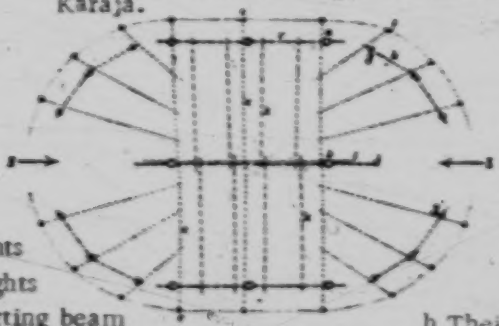
342
184
[197]

a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks



Ill. 19.

Ground plan and cross-section of the long hut of the mixed type. Karajá.



a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks
g Rounding uprights
h Their crossbeams
i Middle longitudinal beam at half the height
k Crossbeam for the floor

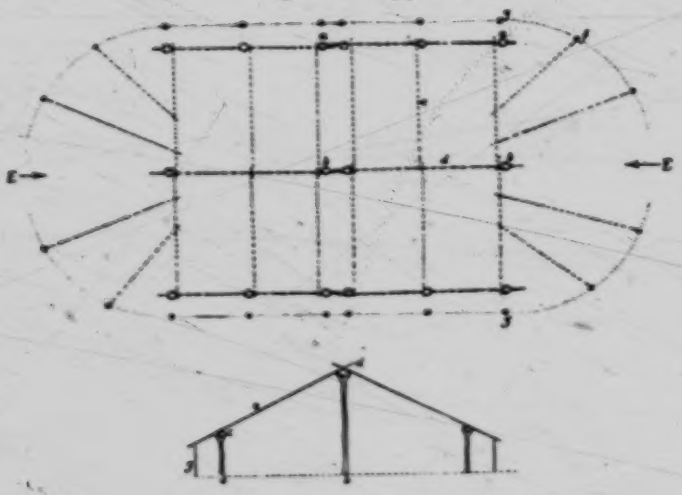
Ill. 20.

Ground plan and cross-section of the house of the Šavaǰé on Bananal.

/198 cont./

342
184
197

a Side uprights
b Ridge uprights
c Side supporting beam
d Ridge beam
e Rafters
f Rounding sticks
g Wall supports



Ill. 21.

Ground plan and cross-section of the long hut of the mixed type. Šavajé in Schischá.

[335] That this influence actually acted in this way, and that these [340] houses are not, say, ranchos taken over from the Brazilians and simply provided with round structures, is first of all shown by the example of the Šavaje, who are acquainted with the ridge beam and upright construction, and then by the fact that the mask houses of the Karajá of the south horde and those of the Šavajé have a ridge beam which is fastened at the top to the three arches. If we add, as is shown in Ill. 3 in Ehrenreich, "Beiträge," p. 13, that the houses of the Šambioá resemble those of the Šavajé, then the huts

/198 cont./

342 of the Karajá seem to us an impoverished form; significantly,
184 the ridge beam is preserved only in the mask house. The
177 mixed houses are thus of Indian origin, though, as far as the separation of wall and roof is concerned, with Brazilian influence.

342 Interior arrangement. The houses are very nicely cool, and the covering, if, as in the rainy season, it is more carefully made,
352 is rainproof. The floor is covered with large mats. These buriti-
[513]

[531]

Ill. 22.
Patterned sleeping mat for girls. Karajá.

fiber mats (bũlẽ́) serve as sitting and sleeping mats. On one of their long sides the fibers protrude as long fringe. My largest mat is four meters long and 1.70 meters wide. Smaller mats, which are patterned by black bast-strips plaited in, are rare (Ill. 22, girls' sleeping mat).

352 The sleeping areas are very simply furnished. To sleep, one
513 stretches out on the floor on a mat and covers himself with the other half of the mat or the rĩĩṍ (see below /see p. 93 /). Sometimes the legs are drawn up in the side position, the one end of the rĩĩṍ put over the feet and the other over the head, so that the entire body is protected from dew and mosquitoes. I did not see wooden cylinders as neck supports, which Ehrenreich mentioned. It is very possible that they have these, for they like to put the head high when sleeping.

/199 cont./

417 Outside the houses, on the other hand, there are special storage racks (ǒdēdŭ). They consist of four forked sticks about one and a quarter meters high, which are set up in the form of a square and joined together by two crossbeams and many longitudi-
[251] nal beams. On these racks lie supplies of all kinds, manioc roots, unused implements and weapons kept on hand, as well as raw materials of all kinds; hung on them are gourds and baskets full
[287] of maize and feathers; the bast aprons of the women are also often hung here to dry (Ill. 24).

[225] For drying the lines used to fish for turtles, special racks made of two long vertical poles joined at the top by a cross-pole are used. The line, hanging far down, is hung on this to dry (Ill. 25).

Ill. 23.
Arrow-stand in the house.

[824] /200/ Fresh gourds are stuck on sticks to dry; near each house one sees groups of such staked gourds. Later, they are preferably stored by tying a whole number together on a stake (Ill. 26a and b).

354 Other household equipment is lacking. The hearth is outside
● 184 the house, in contrast to the Šavajé, among whom it is located in the round structures (see "Food" /see pp. 165 ff./); it was only in the modified houses in Schischá at the end of October that cooking was also done in the house. /Ills. 24 and 25 appear here./

364 House and environs are not very clean; food remains such as fish bones, nut shells, and bones, as well as wood, tools, etc., lie about everywhere. While it is dangerous just to come near the
[136] villages and houses with bare feet, the vast number of flies and other insects that gather in masses on the refuse is an obstacle to remaining outside the houses.

/210 cont./

302 Men sometimes wear the bowl cut, but usually they have the same hair style as the youths, except that they do not tie their hair, but let it hang freely. Among them, too, the wreath of hair can still be seen under the long hair. In later years no value is any longer attached to the parting and the crown tuft (Pl. 17; Pl. 36, Ill. 1; Pl. 43, Ill. 3).

Ill. 38.
Youth with tuft feather-cluster and hair wreath.

The parting (lāwɔ̄lŭ), which both sexes wear from puberty on, is achieved through the plucking out of the individual hairs. In the [184] south horde it is narrow, so that at first I did not even notice it; in the north horde, on the other hand, it is about two fingers wide. Young people almost always paint it with red color, whereas older ones do not wear this ornamentation. The crown tuft always goes with it.

The hair wreath is restricted to the male sex from boyhood on; women do not have it.

[412] [737] The cutting of the hair is now done with shears. According to Ehrenreich, they formerly cut it with piranha teeth. To my questions as to how they cut their hair before they had shears, they always told me that in those days they did not cut it, because they did not have any shears. Thus, the former custom has completely vanished from their memory. The hair that was cut off was thrown away, as I myself observed. The purpose of the long hair, they say, is for protection against mosquitoes.

[765] /211/ For mourning they are said to cut off the hair, and the women, too, are said to cut themselves a hair wreath called nakulau (?). I did not observe this custom, however, in Kabisá's family, which was in deep mourning.

The hair is very carefully tended. In the morning and evening it is combed out and oiled. Before they start on a journey, when they return to the village from hunting, fishing, or from the plantings, their hair is combed out for them by the mother, wife, or another female relative. When they arrive in a strange village on a visit, the chief's wife combs and oils their hair.

/222 cont./

*301 painted and covered with rolls of wax, which apparently is supposed to represent such a painted lip-plug (Pl. 45, Ill. 7).

*301 ● 184 This sequence was precisely observed everywhere. Only in the first village near Leopoldina were deviations found. Here the boy, as /223/ has just been mentioned, wore a wooden lamella, and later a wooden button, like his older brother and the [177] father. This family was civilized; they hesitated to walk around with long plugs in front of the Brazilians. On the whole, long [152] plugs are regarded as a sign of vanity, which is why older people, for example, can never wear them without making themselves ridiculous. The young people in the first village felt too superior to their savage fellow-tribesmen to wear such ridiculous things; hence they contented themselves with the dignified button of the old people.

*301 [324] The stone lip-plugs (mănă dĕlĕ; mănă = stone, mănădĕrĕzo = rock crystal) are a special kind. They are cut to shape out of quartz, rock crystal, or /Ills. 61-63 appear here/ alabaster and then smoothed so that they look as though they were polished. The mouthpiece is greatly widened; the lower end runs out into a thickening (Ill. 62). Such lip plugs are worn only by unmarried men and only at special festivities. When they marry, they give it to a young relative. Since the stone lip-plugs are very thick, the lip hole must first be enlarged. This is done by the insertion of ever thicker wooden plugs. I saw only one specimen of such a lip plug, and, to be sure, in the south horde, but could not acquire it. I learned about a second specimen /224/ in the south [439] horde only long after we had left the village. They are not made by Karajá, but by the Tapirapé, with whom the Karajá of the [438] north horde barter for them. Those of the south horde again buy [435] them from those of the north horde, the price then allegedly amounting to a canoe, an ax, a pot, and a bush knife. In other words, they are very expensive and are therefore, and because they are very fragile, cautiously handled and kept carefully [448] wrapped in cloth. At the present time, when the Karajá have a feud with the Tapirapé and are therefore no longer able to buy stone lip-plugs, their value has naturally increased many times over.

/224 cont./

*301 435 [436] very expensive, and they are all the more expensive the smaller they are. They are used as money for buying boats; one buys a boat for two such teeth. They are stored in the packing shown in Illustration 64: two long and two short teeth are tied together at the lower part with cotton threads and partly coated with wax. /Pl. 45 appears here./

*301 /225/ I obtained the gourd disk in Ill. 65 under the name of ăndŏhŏmālĭ. It is covered with four concentric wax rings, some of the interspaces of which are painted red; in the center there are three holes. Allegedly this is supposed to be a disk of an ear rosette, but I did not see such large disks elsewhere. [532] On the dance masks, however, there are large ear rosettes; perhaps it is the disk of such a mask rosette.

The mature young people of both sexes wear a slightly different ear ornament, but only occasionally, probably more as a festive ornament. It is called dŏhŏlũã (= dŏhó-eye; the mother-of-pearl disk in the center was also called this). A feather rosette is put on the front of a taquara stick by means of a cotton wrapping, and the middle of it is covered with a mother-of-pearl disk with a wax button in the center (1) (Ill. 66 a, b). /Ills. 65-67 appear here./

1. Ehrenreich brought back a few specimens with a wax cross on the disk. I never saw such ear rosettes. Königswald (Globus, Vol. 94, p. 219) states that these only come from the Šambioá, whereas those of the Karajá show only the wax button. My findings would agree with this. See also the previous footnote /see p. 117/ and compare in this connection the Šavajé /see pp. 315-316/.

• [184]

[Text continues on p. 120]

/230 cont./

*301 283 are called kõdẽ̃sĩ, in both cases their hangings hang down only on the outer side of the arm. The lower-arm bands are worn behind the arm cuffs (dẽ̃sĩ). In this ornament, too, a plaiting of the upper part sometimes occurs (Ill. 74 a, b). For such calf bands, which are worn underneath the real calf bands, /231/ two names were mentioned: ũljãũ and wõ̃dãĩdĩ. In this case the fringe hangs all around the leg (Ill. 75).

*301 [239] b) All other ornaments are worn only by the unmarried; married persons have no feather ornaments, whereas young people are abundantly provided with them, though they seldom wear them. The ornaments most often worn are the feather caps (boys), bead necklaces, and finger rings, as well as cotton belts with feather hangings. All other ornaments seem to be worn only occasionally for dances, festivities, etc. In between times they are carefully [415] stored in the elegant, long, covered baskets. The female youth wear only necklaces and finger rings; the girls also wear feather caps and feather arm-bands. One girl nine to eleven years old wore the following ornaments: feather cap, red ear-rosettes, black neck-tassels with snail shells, feather arm-bands behind the red cuffs, black belt with gray bast-apron over it, a long black string-skirt to go with it, and, finally, calf bands (Pl. 18).

[484] [197] On journeys my Indians had no ornaments; some of them wore Brazilian clothing, as well as lip plugs and native finger-rings. Almost all of the single ones tied a piece of fish line around their ankles. It was remarkable that in the villages of [184] the north horde located north of the Tapirapé mouth there was only a little ornamentation and feather ornaments were almost entirely lacking.

[184] The village on the Tapirapé mouth occupies a special position. All strikingly divergent forms, which will be specially discussed in the following, come from this village. I cannot decide whether this is a coincidence or whether there is Tapirapé influence here.

[237] [119] Of the feather head-ornaments mentioned by Ehrenreich, I did not see the following

/233 cont./

*301 *237 289 Another kind of net is made of thick bast plaiting and is covered with white down feathers (Pl. 46, Ill. 2).

Stiffened nets are likewise very rare. A feather hoop is attached either to the lower edge of the net or high up in the net (Pl. 47, Ills. 4, 6).

The feather cylinder in Ill. 5 on Plate 47 represents a deviation. The cylinder consists of small vertical rods which are fastened at the top and bottom to a hoop and seem to be decorated in their entire length on the outside with ascending feathers. The upper opening of the cylinder has a net stretched over it, into which are tied tufts of two small feathers each. This ornament is somewhat reminiscent of Ehrenreich's feather-rod helmet /Federstabhelm/ ("Beiträge," Pl. IX, 3), an ornamental piece that I have not seen elsewhere.

● [184] It is strange that these last three types, the nets of thick bast plaiting (Village 20), the stiffened nets (Village 2), and the feather cylinder (camp near Santa Maria) occur at the two end points of the Karajá area, which are in close connection with Brazilian culture, whereas those that can be turned inside out are limited to the as yet less influenced Indian territory.

*301 *237 Feather hoops (nătăkăn) consist of a cane hoop, into the string wrapping of which small feathers are tied on the outside. These little feathers, mostly yellow or red parrot-feathers, are seldom tied in one direction all around, but usually go in both directions, starting from the back; and there where the feathers meet in front a couple of longer variegated feathers are attached (Pl. 48, Ill. 1). These hoops, placed horizontally on the head, are usually worn by boys, but they were seen relatively rarely; at any rate they were not an everyday ornament, as Ehrenreich reports in 1888. Sometimes there is set on the hoop in front a feather tuft (ŏdĭ), which either consists of a couple of huge arara feathers (Pl. 48, Ill. 2) or is built in very complicated fashion, as in the specimen in Ill. 3 on Plate 48: two small wooden rods are encircled by red-yellow parrot-feather rosettes and each bears at the end a long blue-yellow arara feather, which is clipped off at the top, so that the quill is left standing. This free quill piece is wound with raw cotton; red feathers with small yellow covering-feathers are attached at the ends.

/233 cont./

*301 *237 Diadems, namely, head bands with the feathers standing vertically, are ornamental pieces which occur only very rarely. There are various kinds of such diadems:

In the case of one, to a string which is tied horizontally around the head, there is fastened by means of vertical plaiting colorful feathers whose quills are usually covered with glued-on white down feathers (Pl. 48, Ill. 5). My three specimens (dõlĭdŏ́) [184] all come from the village on the Tapirapé mouth; I did not see [171] any in the other villages. They are very reminiscent of the diadems of the Kayapó (see there /untranslated/).

/234/ A technically very superior ornamental piece is the small head-band (ĩĩwjĭ́) reproduced in Ill. 4 on Plate 48. On the [284] fine head-cord fine little whitish feathers with a brown border are fastened in several layers on top of one another by being tied together with several strings and gummed over with a light-colored adhesive substance. The little feathers are slightly bent outward [184] with the crowns. This unique specimen also comes from the village on the Tapirapé mouth.

In the case of another diadem (õdjĭ́), which likewise comes from this village, small vertical cane rods are fastened side by side to the head cord by a second cord that runs through the rods alternately from above and below and is joined each time to the first cord. The rods are also tightly wound with black and white cotton string, and this winding runs from one rod to another and joins them firmly together. Into the upper openings /Ill. 78 appears here/ of the rods are stuck red and yellow parrot feathers (Pl. 48, Ill. 7; Ill. 78). I saw this ornamental piece only in this one specimen. Similar to it are the diadems called ahetó by Ehrenreich ("Beiträge," Pl. IX, 5), in which, besides the little short feathers, long arara feathers project out of the canes, and on which the side edges are not vertical, but diverge at the top.

[184] I also saw the closed cane hoop (ãndãdãdŭ́), around which are fastened vertical, red arara feathers 55 centimeters long (Pl. 48, Ill. 6), only in the village at the Tapirapé mouth.

/238 cont./

*301 The modern ornaments consist of glass beads, which are threaded on chains. For these, too, the name ĭšĭŭlă is used. All [822] colors were taken, but green ones generally found little favor. [184] The fashions were entirely different in the individual villages: in one village people preferred large beads, in another small embroidery beads; in one white opaque beads, in another blue, black, or red ones. All the beads were first tested for their fragility and those that did not withstand a bite were rejected [436] forthwith. The unit of exchange was chains of beads with approximately 100 small embroidery beads. Children and women wore these just as they received them; boys and youths, on the other hand, reworked them according to their taste. The beads were strung on several horizontal strings arranged parallel to one another and knotted at several places with vertical threads. The entire necklace was tied in back. It usually fitted the neck closely; the various colors were arranged in varying groups, but in such a way that white constituted the basic color (Pl. 36, Ill. 2). Sometimes appendages of various kinds also hung down from it.

[283] Other neck ornaments consisted of cotton strings. These are either wound around the neck several times by the men (black), [237] or they consist of simple strings with pendants. For example, neck bones (?, bŭhănāūnĭ) of the dolphin are used as such ornamental appendages. It looked quite dangerous to see children, especially boys, who on the neck band wore shards of colored porcelain plates, which often reached the size of half a plate, with the broken edge toward the neck (1).

1. These appendages are already mentioned by Rufino in 1846/47 for the Šambioá. Rev. trim. 10 (1848), p. 196.

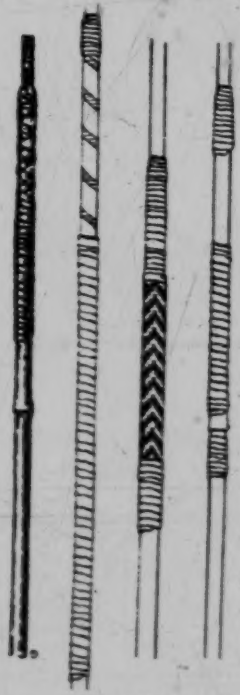
*301 There are three kinds of arm ornaments. First, there are *237 arm bands which have bunches of feathers in one place, then there are those with a plaited band to which are attached several layers of feathers; finally, fine strings from which pendants of all kinds are suspended. They are worn on the upper arm (dĕrōzĭ) and on the

/270 cont./

411 237 Little feathers which project in toward the inner part of the feathering and are mostly red, more rarely yellow, are tied into the cotton winding on the quill ends.

[531] The shaft part between the feathers is mostly decorated by bands or rings of red or yellow lacquer (Ill. 120 a-k). This

[284]



Ill. 118.
Point of attachment between the arrow shaft and point stem.

Ill. 119 a-c.
Feathering: a) completed end, b) putting on the feathers, c) complete feathering.

decoration is put on only for the sake of a pleasing appearance.

411 283 The notch winding consists of fine white cotton thread. In the case of the arrows of the Karajá it extends up to the notch. According to Kuriĭ, the characteristic of Karajá [184] arrows lies in this; the Šavajé arrows are said to exhibit a small space between notch and lashing. Among the Šavajé, however, I also obtained arrows with the Karajá winding; perhaps this

[Text continues on p. 190]

/274 cont./

411 words, rests between the latter and the board, while the fifth finger lies on the left edge. The front end of the arrow is supported with the outstretched left hand. The arrow is hurled with the same motion with which a spear is thrown. Horizontal, high, and low throws (the latter in fishing) may be executed with it.

I no longer came across this implement among the Karajá; they were familiar with it, to be sure, but in the south horde there were middle-aged persons who maintained that they had never seen one. Its use was known, however, and it was universally reported that the Šavajé had many throwing sticks and still used them.

[184]

411 526 Among the Karajá it is now used only as a sporting weapon in the game called ănārkănt̆ědūc̆hŭ (game of the Tapirapé), which is supposed to take place at the time of the blossoming of the pau d'arco. According to the description, the game proceeds as follows: Two youths stand facing each other, both armed with arrow thrower and arrows. One of them issues a challenge to battle by singing, wc̆hŭl̆ālăkūdjé, wc̆hŭl̆ālăkūdjé. throw the arrow, you won't hit me anyway. The other replies, djc̆bĭdjc̆bĭkc̆, djc̆bĭkc̆ dèhc̆ī: I shall indeed hit you. Then they start throwing arrows at each other toward the thighs or ankles, and each tries to show his skill in throwing, as well as in dodging the arrow. If a person does not dodge adroitly, the arrow is said to penetrate quite deep into the flesh and can be forced out only by being struck from both sides with the throwing stick. Bad wounds are said to result.

[171] The name of the game is striking game of the Tapirapé. The Karajá reported that the Tapirapé were in possession of the throwing stick and also this game. This suggests that the Karajá took it over from there, if we think of the presence of this implement in the Xingu source region. The circumstances that caused the loss of this implement among the Karajá and its flourishing again among the Šavajé eludes our knowledge.

411 I did not see the pellet-bow (bc̆dc̆kĕ) among the Karajá. I was told in the south horde, however, that they knew how to make it and that the children threw stones with it to kill small

[109] birds. Probably the Indians took it over from the Brazilians, whose children in Leopoldina largely used it as a toy. The lack

/306 cont./

868 521 In order to learn to row, boys use small oars, which in general are similar in shape to those of the adults, but sometimes deviate in the shape of the blade (Ill. 166a). They are 64-96 centimeters long. Only one specimen /Ills. 162-166 appear here/ /307/ showed painting with red and black squares (Ill. 166b). They, too, have two grooves in the handle cylinder.

868 287 For learning to fish, boys use small anchored nets (hādeke, lāhole) knotted out of bast, which they set up in the water on the edge of the sandbanks; they are mounted on two long side rods and are kept stretched by several vertical struts (Ill. 86). /Ill. 167 appears here/

865 283 Girls learn to spin and cook. They have small spindles on which they twist serviceable threads at an early age. One sees girls from six to seven years old already spinning almost constantly. The spinning whorls are either double-conical clay whorls or wooden whorls that are dome-shaped on one side (Ill. 167). This primitive shape has thus been preserved among the children, whereas it seems to have been lost to the adults.

868 415 Small clay dishes appear in all sizes; the larger ones may actually be used for cooking, whereas the smaller ones serve only as playthings. The actual cooking utensils are partly blackened with soot on the outside, in other words, have been exposed to the fire. Besides the usual forms (pot, Ill. 168a) and bowl (Ill. 168 b, c), other forms also appear: bowl with convex bottom (Ill. 168d), dish (Ill. 168 e, f); a four-part dish (Ill. 168g), the use of which did not become clear to me despite the long Indian explanation of the mother concerned, seems to be used for a very special purpose. /Ill. 168 appears here./

504 415 /308/ All the other dishes are used only for play; some of them are not fired and are so small that cooking with them is impossible. It is surprising in this connection that in addition to the [124] usual types there are quantities of different, almost European-looking vessels, which, strangely enough, all come from the village on the Tapirapé mouth. I did not see these peculiar forms

[Text continues on p. 246]

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in other villages. /309/ Could influence from the Tapirapé Indians be present here? A few specimens seem to be merely unskillful versions of true Karajá types. Of the ordinary forms there should be mentioned: vessels like water jugs (Ill. 169 a, b), tall curved pots (169c), double conical pots (Ill. 169d), shallow

Ill. 169 a-i.
Small toy dishes.

Ill. 170 a-f.
Small toy dishes.

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cooking pots (Ill. 169e), shallow dishes with straight or curved sides (Ill. 169 f-h), three-legged pot (Ill. 169i). The divergent forms consist of oval bowls (Ill. 170a), small pots with a minimal opening (Ill. 170 b, c), the bottom of which sometimes comes to a point (Ill. 170d), vase-like pots (Ill. 170e), stemmed pots (Ill. 170f), goblets (Ill. 170g), bowls like flower baskets, with a three-part handle (Ill. 170h), and lamp-like bowls with two points at the upper edge (Ill. 170i).

These smallest vessels already bring us to the actual playthings.

Small boats (hãwŏlĭŏlĕ) with oars are floated by children especially the boys, in the pools on the edge of the sandbanks.

Ill. 171 a-d.
Child's toy boats.
a) Ordinary type, b) isolated form, c) halved gourd, d) palm-leaf sheath.

Their form differs from that of the large boats insofar as the rear part is cut off crosswise and does not taper to a long point. The boat in Ill. 171a represents the ordinary type, to which belong two painted oars and a clay doll (girl with long string apron and feather tuft). The boat in Ill. 171b shows a divergent type; it was carved by Kuriśĭ, who had already been to Rio and São Paulo and spontaneously remarked that this form was the product of his own imagination. As a substitute for these imitations, halved gourd shells (ĭsã, Ill. 171c) or palm-leaf sheaths (ĕlŭdãzĭ, Ill. 171d) are used and are pulled along by ropes in the sand; they were observed only in the village on the Tapirapé mouth. The small oars which belong

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685 627 remain concealed for long. The injured person complains to the chief; he sends him to the thief with the instruction to demand compensation from him. If the thief refuses, however, the injured one again complains to the chief and may, if the latter agrees, start a "fight" with the former, in other words, demand his rights by force.

682 627 Murders seem to occur, though seldom. The custom of blood vengeance prevails: the relatives of the slain one pursue the murderer everywhere, even into other villages, until they have slain him.

689 Social life. Objectionable elements (boasters, gossipers, quarrelsome persons) are on occasion flogged. Thus, my camarada Pedro II in Village 17 is said to get a beating almost weekly on account of his incredible boasting.

/324/ Malicious elements who, with their quarreling, never leave the village in peace are finally, as Kuriš reported, killed by the others at the command of the chief; their relatives then have no right to take blood vengeance.

565 There are no class distinctions. Women and children captured in war serve as slaves of sorts. On the other hand, there are differences in wealth; there are rich and poor people. "The rich man has everything, axes, knives, pots; the poor one has nothing. He goes to the rich one and says: Give me a pot, an ax. The rich man must give it to him." (Kuriš.)

[628] The chiefs in particular are regarded as rich, and they, indeed, must share their surplus of goods with the poor. Ilk in Village 13 and Crisote in Village 22 were regarded as especially [189] rich. The Indians of the south horde are regarded as poor, and they are in comparison with the north horde, which, in turn, is to be designated as poor in relation to the Šavajé.

609 576 Forms of greeting. If someone comes into a strange village, he remains, with bowed head, in the boat (sta sem vergonha, that is, without shame, as the Indians erroneously said, instead of com v., that is, full of shame) until the others come, greet him, and invite him to come along to the village. Only then do they go on land. This custom was observed in particular among the

/342 cont./

lip-disks. He said one could get to them by way of the Tapirapé. When I asked for more details, he wrapped himself in silence. Perhaps through the Tapirapé he had obtained some knowledge of the tribes living to the west.

17. The Language.

To make records of the language among the Karajá is very difficult, because these Indians speak their language, which is rich in nasal forms, most indistinctly. The women speak considerably more clearly than the men.

The words asked for were willingly said; the Indians were indefatigable in pronouncing them for me until I could repeat them correctly. For transcribing them I used the Meinhof transcription in Neumayer's /343/ Anleitung zu wissenschaftlichen Beobachtungen auf Reisen /Introduction to Scientific Observations on Journeys/, 3rd ed., page 484. Determining the strange diphthongs which are peculiar to the language was often difficult and is to be regarded as merely approximated.

I tried to obtain the same words in as many localities as possible. Thus, for the words of the south horde (S) I have 21 informants, for those of the north horde (N) 29. I did not obtain all the words in both groups. Comparison shows that most words are the same in both groups, but that a number of deviations also occur. In my opinion, however, these do not justify our assuming separate dialects, since they do not show any laws, and since it is not certain how many are due to misunderstanding. Some of them are to be explained only by the omission of vowels in rapid speech, lighter or darker vowel formation, stronger emphasis of one or another character in the diphthongs (l or r in the case of ɫ, etc.). It is noteworthy that the words obtained in the village of José, who had migrated from the south horde to the north horde, still clearly show the greater relationship with the south horde, whereas those of Chief Korumaré, who had migrated into the interior of Bananal, are more closely linked with those of the

/343 cont./

north horde. With Ehrenreich's Karajá words and Castelnau's Sambioá words and Coudreau's Karajá words my records show correspondences as well as differences. The latter probably go back in part to misunderstandings on both sides, as may be definitely proved in a few cases. With regard to the Šavajé language, there are several very striking differences, the reason for which is as yet unknown.

The language of the Karajá, for the time being, is still to be regarded as isolated; the few agreements with Ge languages do not, for the present, justify our counting it among these.

From the beginning I followed up the differences between the men's dialect and the women's dialect, which Ehrenreich (1)

1. "Materialien zur Sprachenkunde Brasiliens /Materials for Brazilian Linguistics/": I. Die Sprache der Caraya (Goyaz) /The Language of the Caraja (Goiáz)/. Zeitschrift für Ethnologie, Vol. 26, 1894, p. 23.

discovered, and in this way obtained a great number of women's words. Those from the south horde were obtained directly from women, those from the north horde from men. The latter were able to say many words immediately; often, however, they reflected a long time before they found the word. It is doubtful whether they always gave the proper word; in any case, the women's words from the north horde should be taken with some caution. The men described the language of the women as ibĭnăli = very poor. They maintained that the two sexes did not understand all of each other's expressions, but that there were words which were foreign to the other sex. My records have so far not confirmed this assertion. The chief difference is that in the women's language a k is inserted where, among the men two vowels stand next to each other; the initial k of the women is omitted among the men. Ehrenreich gives a few further

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142 3. Physically the Šavajé differ from the Karajá only in their greater height (Pl. 30, Ills. 3 and 4). The men are probably on the average four to five centimeters taller than those of the Karajá; the women, too, are taller than the Karajá women. Here, too, however, there are persons of small stature, especially of the female sex (Pl. 30, Ill. 3). For the rest, everything that was said about the Karajá is also true of the Šavajé.

• 184 /354/ In their culture as a whole the Šavajé are pure Karajá. They do, however, show a few differences from the latter, which, in turn, link them up more closely with the Šambioá. In the following I shall therefore state the differences only very briefly.

342 184 4. House and village. The construction of the house differs considerably from that of the Karajá and is similar to that of the Šambioá. I refer to my explanation above about the house [177] construction of the Karajá, where the modification of the Šavajé house as a result of Brazilian influence in the case /Ill. 188 appears here/ of the Šavajé living among the southern Karajá is described (pp. 75/77; Ills. 20, 21; Pl. 30, Ill. 1). [353] The cross beams of the posts supporting the roof have thin poles laid over them and form a sort of loft on which back-baskets, baskets, weapons, women's belts, plaiting material, etc. are [354] stored. In contrast to the Karajá, the cooking places are in the house, and, to be sure, in the circular structures, one on either side of the entrance, so that there are four hearths in the house. The circular structures serve at the same time as supply rooms for baskets, gourds, food, etc. On the lower parts of the house posts, all around the walls, all kinds of birds, such as vultures, etc., are tied up.

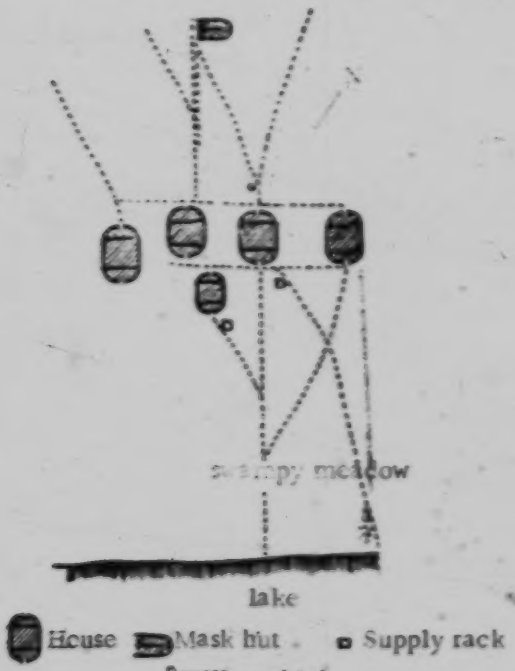
361 184 The village, like that of the Karajá, is laid out in one row parallel to the shore (see the plan, Ill. 188 /see p. 314/). The [346] mask house lies apart from the village. It corresponds to that of the Karajá, but has a ridge beam such as appears in the mask house of the southern Karajá.

/354 cont./

184 5. Clothing and ornamentation. In clothing, ornamentation, and body care no essential difference from the Karajá is to be noted.

[301] The men wear the hip cord and penis cord in the same
292 manner as the Karajá. Eye shades were not observed. Net coverings were worn by both sexes. they are made by the Šavajé

361



Ill. 188.
Ground plan of the village of the
Šavajé on Bananal.

292 themselves. The manner /355/ of knotting is the same as among the Karaja. Ill. 3 in Plate 59 shows a net covering only 24 centimeters long, which is knotted in the manner of the loose belts
[854] of the girls. Apparently it serves as a bed for a newborn child. Occasionally the brown warp threads of the coverings were shot through with white threads; on the basis of inquiries among the

/355 cont./

293 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 [301] Even the smallest girls already wore firmly plaited, black belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31).

[291] Adult women wore the bast apron, called hăbĭŏdă here, made mostly out of white and only rarely of reddish bast.

303 184 [300] The hair style does not show anything that is foreign to the Karajá. The combs are plaited by the men in the same manner as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however. [304] → The side cross-threads are also often absent.

302 184 Body painting is identical with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucú, which, with the seeds removed, is stored in huge hollow gourds.

Ill. 189 a, b.
Scarifier (b = back side).

301

Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut.

/355 cont./

301 184 Ornaments as marks of distinction. The lip plugs assume tremendous proportions among the young men. The longest wooden lip-plug (ōdŭŏ) was 31.5 centimeters long and 2.2 centimeters wide. The shell lip-plugs (ĭdjĕ) of boys almost all terminate in a turned-up point. I did not see stone lip-plugs.

As for ear ornaments, there are yellow rods (dŏhŏ), rods with red feather rosettes and a dot of wax in the middle of the mother-of-pearl disk (dōlĭĕ, dŏhōdŭé), and tulip-like rosettes with a rodent tooth in the center (gūĕdjŭ). /356/ The latter are almost universal among children; the two former kinds appeared only rarely, especially the simple ear rods, in contrast to the Karajá, almost all of whom wear them. Also, the ear [531] rods are only quite simply decorated with a few rings cut in at the front end (Ill. 190).

The arm cuffs (dĕšĭ), calf bands (dēōbĭdă) and ankle bands (wālālĭ) are similar to those of the Karajá. Young men often wore a bast band bound over the arm cuffs and calf bands.

As for other ornaments, very many cotton ornaments were worn. Black neck-tassels of the girls (wădjĭklĭdjă) sometimes bore snail shells pushed on, as among the Karajá. The long string skirts (gūŏhĭ) are also worn by the Šavajé girls. The arm and leg ornaments with hangings were very elaborate. Of the three kinds among the Karajá, I observed the first kind, strings with tassels, as upper-arm and lower-arm ornaments, the second kind, flat-plaited or tasseled bands with long hangings, only as calf ornaments, and the third kind, two thick pads with long hangings, only as arm ornaments. Whereas among the Karajá each of the strings of the first kind (dōlŭ) have two tassels at the end, those of the Šavajé always have three (Pl. 59, Ill. 1). These tassels, along with the strings, are always dyed black. In the case of one specimen, intended for the upper arm of a child, the wrapping strings are 325 centimeters long; on the other hand, in the case of another, which allegedly was intended for the lower arm of a man, 925 centimeters! The second kind was encountered [809] only as a calf ornament, and, to be sure, dyed black for children (dēăhūlă), dyed red for youths (lūdjaûwŭ). The fringe hangings,

/356 cont./

301 184 as is always the case among the leg bands, reaches all around (Pl. 59, Ill. 2). The third kind, observed only as an arm ornament (dẽšĭãdĭzĭ) and, dyed red, worn by youths on the lower arm behind the arm cuffs, is identical with the calf hangings of the Karajś (Ill. 75), whereas those intended for the upper arm resemble the fringed bands of the Karajś (Ill. 74 a, b). In these specimens the fringe reaches a length of 55 centimeters and is stored away plaited into thick braids (Ill. 191 a, b).

30: 237 Among the feather ornaments, I obtained the hindhead ornament lõlĭnãŭ (Pl. 59, Ill. 4), many specimens of which were acquired by Ehrenreich from the Karajś, but which I did not find there. The specimen I acquired is incomplete, since the cane rods between the two plaited surfaces, into which the pink heron feathers are stuck, are not covered with feather wreaths. The plaiting is patterned and smeared with white color (cf. Ill. 192 a-c /see p. 319/, the construction of this ornament).

With regard to feather caps (dõlĭdõlĭŭ), I acquired two specimens from the Šavajé in Schischá. Both bore the feathers arranged in three zones. In one specimen the lowest zone consisted of red feather rosettes, the middle one of clusters of two small blue-yellow arara feathers, the uppermost one of single [531] long, colored feathers tied in (Pl. 59, Ill. 11). In the second specimen the lowest zone consisted of two rows of red rosettes, the middle zone /Pl. 60 appears here/ /357/ of two rows of yellow rosettes, the uppermost one of clusters of two colorful parrot feathers each (Pl. 59, Ill. 10). The feathers and rosettes, like those of the Karajś, are fastened, not in the knots, but on the threads of the net.

Of feather hoops I likewise obtained from the Šavajé in [531] Schischá a specimen with a tuft (hãnãnãŭ). The hoop bears little yellow feathers; in front, six long blue-black-arara feathers are fastened standing upright, the quills of which are covered with small feathers (Pl. 59, Ill. 5).[1]

[TEXT CONTINUES ON P. 319]

[1] See p. 311 -- Analyst

/359 cont./

235 Of tame animals I found among the Šavajé:

Chickens, which were gladly sold to me, but were not eaten by them; vultures, spoonbills, and parakeets sat tethered on the supply racks in front of the houses; vultures in large numbers squatted on the ground near the wall posts in the houses. Araras were totally absent. Instead, a huge white eagle sat tied to a low cross-bar behind the chief's house (Pl. 30, Ill. 2).

264 The women ate even in my presence. Only the girl who traveled back to the Karajá with us ate turned away from us on the trip, and only when she thought she was not being observed.

252 The hearth, as mentioned above, lies in the circular structures of the houses, on both sides of the entrance. As among the Karajá, it consists of the tips of three termite hills or of three clay shards. Roasting is done on grills (Pl. 61, Ill. 1). [417]

415 The cooking vessels are identical with those of the Karajá.
412 The manioc grater (wõlãnãkiã; in the women's language, kõlãnãkiẽ) and the rod-sieves (brẽdjẽ) have the same shape and construction as those of the Karajá. For stirring, an oar-shaped spoon (nãlĩhĩ; Ill. 193) is used. For everything else, see the Karajá! [184]

Ill. 193 a, b. Stirring spoon. (b from the side).

249 The luxury item is tobacco, which is cultivated in a considerably better variety among the Šavajé than among the Karajá. The latter buy large quantities of it from the former, even cuttings, so that they will be able to grow this better variety themselves at home. Tobacco (kõtĩ) is stored plaited into three-part braids (Ill. 194) and is carried in plaited bags or such [438]

/359 cont./

Ill. 194.
Braided tobacco.

of monkey skin (djũlẽnĩ; Pl. 61, Ill. 2). The tobacco pipes (wãliõnã) are made of jequitiba fruit; they all bear the groove around the front opening and are colored reddish.

The Savajé seem to keep supplies at home only in small quantities. /360/ On the second day they were already asking me to depart, since they had nothing more to eat. The food for my five Karajá, in addition to whom there appeared four more from Korumaré's village, had depleted their stores; in view of my presence, however, they hesitated to leave the village, so that I was finally obliged to yield to their wishes.

Ill. 195 a-c.
Savajé arrows.
a) Lashing at the point of attachment.
b) Feathering.
c) Wooden-knob tip.

7. Concerning the weapons, there is likewise nothing new to report. The bows (djũhãdẽ) are either undecorated or bear white wrappings, a maize leaf, and a feather tassel, like the Karajá bow (Ill. 17[illegible]). It is handled in such a way that the left hand grasps the bow in the center, so that the arrow goes between the second and third finger; the second to fifth finger of the right hand draws the bow string; the arrow lies between the second and third finger.

As for arrows (wõhũ), I encountered

/360 cont./

411 arrows with angular wooden points, which were in part colored red, with wooden knob tips (dŏbŏlă), the knob of which was up to four centimeters thick (Ill. 195c), with bamboo-blade points on a separate wooden intermediate rod, with round bone points which are fastened to a wooden insert colored red on the lower part, and with ray-spine points. Especially noteworthy for the Šavajé are the ray-spine points and the arrows with the red-colored intermediate stem. The length of the arrows amounts to 130-160 centimeters; the fish arrows are the longest. The winding with [284] black embira at the place where the point is inserted in the shaft is of one to three parts and popularly shows a spiral binding between the individual parts (Ill. 195a). The feathered end is formed analogously to that of the Karajá arrows (Ill. 195b). Its upper winding generally consists of black cotton yarn, into which are usually tied little yellow, seldom red, feathers. (In the case of the Karajá, the situation is exactly reversed.) [531] Among the Šavajé, too, the intermediate part between the feathers is decorated with rings and bands of red lacquer, which usually are arranged in two groups. The notch lashing, usually white, is only rarely colored red. On the basis of my specimens, [284] I cannot confirm Kurisf 's statement that the Šavajé arrows are recognizable by the notch lashing, which does not quite reach as far as the notch; on these, the lashing always reaches as far as the notch. In the arrangement of this lashing we again find the Karajá types, /Pl. 61 appears here/ /361/ but in simpler form. I did not see little end feathers in connection with the Šavajé arrows.

[184] The clubs (göhördé), like the Karajá clubs, are grooved only halfway, but differ from the latter by the fact that the intermediate piece on the handle end bears more than three grooves [531] (four or five) (1) (Ill. 196b). In one specimen, as ornamentation

1. Cf. Karajá, club handles /see pp. 191-193/.

within the grooving, two narrow bands with incised points diametrically opposite each other have been left standing (Ill. 196a).

[Text Continues on P. 326]

/361 cont./

411 (Ill. 196a). I did not see here clubs with plaiting around them or flat clubs.

[312] [339] [84] For grooving the clubs, the cutia tooth (haũlidjũ) mounted on a rod is also used by the Šavajé (Ill. 197).

As for lances (dõnõli), I acquired only one specimen, which looks very old. It is constructed like those of the Karajá. The shaft is 2.5 centimeters thick and 200 centimeters long, the bone

411 412 501 [531]

Ill. 196 a, b. Savajé club. b) Handle end of a second specimen.

Ill. 197. Club groover.

Ill. 198. Arrow thrower. Savajé.

Ill. 199. Savajé oar.

411 point 19.2 centimeters, the red winding 11.5 and the plaiting 63 centimeters long. The feather tassels hang down 42 centimeters. The plaiting pattern is the vertical zigzag pattern.

/362/

411 The arrow thrower (hāõbi) was relatively common. Whereas in the 22 villages of the Karajá I did not see any, but merely acquired a model, I found three specimens in this one small Šavajé village (Ill. 198). The implement is still used for fishing, bird hunting, and as a weapon for sport. One can execute high, horizontal, and low shots with it. The handle, 36-40 centimeters long, 3.5-6.5 centimeters wide, is edged and curved and has a small button at the lower end. The hole for the index finger is quite large and rectangular or square in shape. The staff, 30-35 centimeters long, is round and bears a small hook of bone, which is fastened with tight, fine lashing. Sometimes a few little feathers hang down from this lashing as an ornament.

I did not come across any other weapons among the Šavajé.

50 8. Transportation and communication. The boats are the
184 same as those of the Karajá, but usually very long and very wide. The oars differ from those of the Karajá mostly by the fact that
482 the cylinder on the handle bears four grooves (Ill. 199). Back-
184 baskets and other baskets are likewise similar to those of the Karajá. The back-basket [bāh(ĭ)ūlă] is also plaited at the lower edge, so that, when it is carried, the contents have firmer support than is the case in the Karajá back-baskets. It is 158 centimeters long, 27 centimeters wide, and has an edge 12 centimeters
285 high. Among the baskets I observed large carrying-baskets (wălĭlĭ) plaited, with patterns, out of oaguassu palm pinnae, which are carried with a bast carrying-band, also oblong baskets (dādă), which likewise show patterning and are carried on a carrying band, oval baskets with a cover (wălăbăhĭ), and, finally, carrying sacks, and, to be sure, some of mat plaiting (măntĭ), some which are plaited diagonally out of one palm leaf (lõlĭ), and rectangular sacks plaited out of two palm leaves (lõlĭ), the two ribs forming one longitudinal edge, whereas on the other and on the bottom edge the pinnae of both fronds are plaited together (Pl. 61, Ill. 3).
[184] (Cf. Ehrenreich, Berlin 3886, Karajá.) All other baskets and such mentioned are identical with those of the Karajá.

/362 cont./

312 415 531 Water was transported in long gourds (rŭkŭ̃) with short hanging bands, the gourds were usually crudely decorated with pyrography (Ill. 200).

•184 [938] 9. The techniques are even more primitive than those of the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūõmădū(ĕ)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 184 The pottery is as primitive as that of the Karajá. Here, too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwĭ̃) and a bowl (wădjĭwãŭdã̆). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (ãzõdãõ̆, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically [323] at the top and bottom. The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (ãzõ̆) or black (ãzõdĕbĕ̆) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[Text Continues on p. 330]

/364 cont./

286 The making of the net coverings corresponds to that of the
184 Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

Here, too, crocheting is done with iron crochet needles
[531] (dešidūnă). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 Coloring and adhesive substances are identical with those
314 of the Karajá. I obtained red dõmãle and black resin, zõbadãla,
184 both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524
531

Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns
[531] here. As toy clay dishes I acquired two small bowls (wădjiwiliõiẽ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

/365 cont./

534 11. Musical instruments are also very rare among the Šavajé. I did not see flutes with gourd resonance; on the other hand, there were flutes made of gourds themselves. The bottle-shaped gourd has a round opening on the broad end, a rectangular one laterally on the narrow end (Ill. 208). This flute is called ǎdjūlõnǎ. The other flute, also called lõkū, consists of a long gourd open on both sides. On one opening there are traces of wax, as though a special mouthpiece had

Ill. 208.
Gourd flute.

been attached there. Perhaps a taquara flute had been attached there, as is customary among the Kayapó. Whistles made of leaf plaiting with a reed are also present here (dūlěhě). The chief instrument among the Šavajé, too, is the gourd rattle (wãlū), which was usually undecorated. Only one specimen bears a few feathers on the upper handle end.

•[184] In their artistic activity the Šavajé follow in the footsteps of the Karajá. In this connection I refer to my article: "Die Kunst der Karajáindianer /The Art of the Caraja Indians/."

627 123 12. Political and Social. The chief seems to play a considerable role among the Šavajé. In the village that I visited there was none; a man who was probably appointed for this instance represented his office. He put me up in his house, along with my men. He remained by my side the whole time. In purchases he acted as intermediary, finally led me through all the houses, told the people my wishes, and helped to determine the purchase price. When we left the village, he accompanied us across the lake and several hundred meters farther into the campo before he took his leave.

574 The reception ceremony was strange. Even before arriving in the village, my Karajá had made themselves a black band across the

/366 cont./

526 The wrestling was very similar to that of the Karajá. If
574 one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and
[516] shouted until one of the latter accepted. The resting position was
[184] identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

843 Upon my departure from the village a strange ceremony took
628 place, the meaning of which, I believe, is that a girl made
723 pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

535 The masked dance that I saw among the Šavajé was a Ĭdjăzŏ
[184] dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,

/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The
533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the
● [184] rattle accompaniment. These songs, too, were very similar to those of the Karajá. The Šavajé did not permit photographing
532 the masks on the next day, so I was obliged to resort to sketching.
535 The masks were cylinder masks with a feather-mosaic covering.
126 Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the ĭdjālhēnĭ̆ mask, the ă̆mbŭ̄ă̆wādĭă̄ mask, and the lă̆dēnĭ̆ mask. Of these, ĭdjālhēnĭ̆ seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé
[533] songs. Of other Šavajé songs I obtained phonographically dĕ̄sôĭ dĕ̄sôĭ, a song that they sing after slaying a jaguar.

For further data on the masks of the Šavajé, see my article,
[113] "Tanzmaskennachbildungen vom mittleren Araguaya /Dance Mask Reproductions from the Middle Araguaia/," Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words; see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation./

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

not afflicted. Therefore, they have hidden their villages far away from the slimy trail of the only "civilization" they know, and do not wish to reveal their location. But they, too, well know the great superiority of steel implements over their stone utensils, so desire to obtain them, which they do indirectly through the Karayáhy. They are not unwise in their generation. They do not desire to receive, in its entirety, the "civilization" available to them, for it has been demonstrated to them that its evils outweigh its blessings. Therefore they try to catspaw civilization's good things and leave its evil things. What a pity it is that a civilization, which is the best fruit of the Gospel of Christ, should not have reached the Karayá!

The Sambiõa live in much larger, cleaner, and more orderly villages than the Karayáhy, and are better fed. They also build better huts than the Karayáhy, and arrange them in regular streets. They have four large villages, located between Pau de Arco and the falls of S. Miguel. They trade hammocks, vegetables, fruits, fowls, and other produce for such articles made by civilized men as they desire. As regards agriculture, they are but little behind the semi-barbarous Brazilians of the far interior. They have many slaves, which are women and children stolen from other tribes with whom they were at war.

Only the inhabitants of the second Sambiõa village are hostile to strangers. When such appear at their port, the women and children are sent to a safe place, while the warriors, fully armed, assemble at the water's edge and assume a threatening attitude. It is necessary to be cautious in approaching them, though they dare not attack a large canoe full of men armed with repeating rifles. They greatly fear these weapons, believing that the rifleman can continue to fire indefinitely without reloading. The villages are always situated distant from the landing-place; and though they will allow the traveler to visit them, he must be on his guard.

The reception at the landing is interesting and exciting. The naked, bronze-bodied men are assembled in force. Many

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [439] [439]

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361 [364] beyond endurance, compelling them, finally, to pull down their huts and move to a new site, perhaps to some other sand-bar. This is a case of moving the residence instead of the garbage. During the rainy season, or when the sand bottoms are submerged, which may not occur until two or three months after the rains begin, the Karayá dwell on the [342] high banks of the mainland. Here, the huts are much better constructed, resembling the dwellings of "civilized" Brazilians.

342 184 It is seldom one sees among primitive peoples, such substantially constructed huts as those of the Sambiõa division. Here is seen the greater industry, the greater activity, and the better condition in every respect of the free, unmolested sons of the wilderness in comparison with their "tame" brethren who exist in more destitute circumstances, though in contact with, and under the influence of the "civilized" people—the semi-barbarous Brazilians. The dwellings of 342 the Sambiõa are not placed in disorder, but are arranged in 363 long rows, forming regular streets. "They make a favorable impression upon the visitor, because the streets appear clean and the huts orderly, comfortable and inviting." The four 361 Sambiõa villages each contain sixty, thirty, forty-five and 162 ninety huts, respectively, and each hut is occupied by one or 592 two, or more, families.

352 The furniture in these primitive abodes is very simple. [285] The floor, which is bare earth, is covered with matting made by braiding together the long, slender leaves of the burity-[513] palm. The occupants sleep on this matting without any other bedding whatever, save a round billet of wood for a pillow upon which the neck rests, but not the head, Japanese 353 fashion. From the plates, or roof supports, hang baskets of various forms and sizes, in which are kept the bright feathers that are used in decorative work and ornament making. Finished ornaments and decorations made of brilliant feathers, pieces of regalia, bows and arrows in a finished and unfinished state, spear-throwing sticks and various small articles are also seen stuck into or suspended from the roof; while

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to color, then inject into the wounds a milky secretion taken from the skin of small frogs or toads. Therefore, when the new feathers grow out, they are of a brilliant yellow or orange color, without any mixture of blue or green, the natural color of the bird. It is said that when this new plumage is plucked, the next growth will still retain the new colors without further treatment. 232

Many of the mammals captured by the Karayá in infancy, become very tame. They are raised successfully, nursed either by a slut, or at the human breast. These tamed animals include various kinds of monkeys, the capibára, a rodent which becomes as large as a six-month old pig, agutís, picárres and tapirs. Of reptiles, the Karayá keep turtles, large lizards and alligators, the last named of which lie in pools of water on the sand bottoms, held captive by a cord around the body. The Karayáhy division has comparatively few domesticated creatures. 231 [184]

Like most of the South American tribes, the Karayá are primarily fishermen, obtaining their flesh food more from the river than from the forest. A few tribes, however, that do not live near streams of any importance, are compelled to rely almost wholly upon the chase for their meat, and so become more expert hunters than fishermen. As elsewhere stated, all the aborigines of South America, except the nomadic tribes, engage in agriculture to some extent, though to a very limited degree, except where they have obtained axes, grubbing-hoes and large knives from the civilized people. 433

The best time to fish along the Araguaya is during the rainless months from May to November, when the water is low, for when it rises, the fish are much more difficult to catch. During low water, the larger fish seek out the deep places in the river, where they may be easily taken. These places, which are well known to the natives, are above the smaller rapids, and also where there are certain rock formations which make deep holes, called *poços* by the Brazilians. 221 226

The fish of the Araguaya have the same characteristics as those of the Amazon valley in general. The giant pire, 226 136

Brazil.

252 Fish and game are sometimes prepared for eating by cooking in a clay pot; but the usual method is to impale the meat on a stake which is set up in the ground by the camp-fire and inclined over it; or else to place it upon glowing coals and allow it to remain there until the outside is burned to a [263] crisp. As a portion of this crisp part is naturally reduced to ashes, a saline substance is produced, which, mingling with the juice, flavors the meat. Various root foods, and also ears of corn, are prepared for eating by roasting over the fire.

317 Besides the ash salts just mentioned, the Karayá contrive [263] to extract a little sodium chloride from certain earth banks which contain a small percentage of this substance. It is only recently that they have begun to use salt obtained from the civilized world. Banks of saline earth are easy to locate as the wild beasts frequent these places to "lick." In the cattle-raising regions, a herdsman is much pleased to have one or more of these briny spots in his territory so that his cattle may thereby obtain salt.

184 "The poor tame brothers" of the Sambiða, the Karayáhy [241] branch of the family, though they are supplied to a limited extent with axes and grubbing hoes, do very little planting. [231] Neither have they many domesticated creatures. Those they do have are largely birds of the parrot family, which they regard with affection, though their feathers are plucked to be used in ornament making.

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But these three classes
of masks do not include all the modifications used by the tribe, for each village has its own particular kind, and many medicine huts are crammed with the most diverse types.

If a hunting or fishing expedition has been successful, and there is an abundance of food on hand, the chief of the village may determine to hold a masquerade festival, which shall continue as long as provisions hold out; whereupon the entire village hums with activity for many days preparing for the celebration. The women busy themselves making ready meat and drink, employing all their culinary skill; while the men, if not hunting and fishing, are occupied with the preparation of the dance costumes. One dance is distinguished from another by being performed exclusively by some one person or family, and handed down from father to son; and each one is executed to the accompaniment of songs which are apparently in an antiquated form of speech, unintelligible to the rest of the people. Each animal represented is indicated by the constant repetition in the songs of the peculiar note or sound characteristic of that animal. For example, the paca cries, "Heyon hey! Heyon hey!" The alligator, "Huu! Huu!" and another beast, "Too koo! Too koo! Too-hoo-oo-oo-oo!"

The women and children are merely spectators at these masquerades, and are never permitted, under any circumstances, to see the masquerade outfit, save when an individual is regaled in it, for they must be kept in the belief that the creatures represented, or rather, their shades, are really materialized before them, and that the garb and the being inside of it are one and inseparable, for of course the outfit always covers the entire body of the dancer. Occasionally, however, the old women are let into the secret. This indicates that the secret societies existing everywhere among civilized peoples, admitting men only to their membership and excluding women forever, and who take the most absurd and monstrous oaths to guard their childish secrets from other men, and from their own wives, sisters and mothers, are of savage origin in principle.

The carnival begins with a procession of the masqueraders